

PARANOIZE



#27

FREE

interviews with:

FLESH PARADE

THOU

SNAKE OILER

music reviews

etc.

R.I.P. LAWRENCE NODIER

Lawrence Nodier passed away peacefully at his home on Saturday, March 29th, 2008.

Lawrence had done vocals for Suicidal Overdose, Destitute Savior, No Destination, Daddy Y-Belt, Bump Daddyz, and Truck.



Lawrence in No Destination 1990

He was also one of coolest, most down to earth mofos I've ever met in my life. He always had a huge smile on his face.

Between his stints in Suicidal Overdose and Destitute Savior, I had the opportunity to jam with Lawrence, when he briefly took the job as vocalist for the first line-up of Homicide (which eventually became S.I.K.). We were just kids playing thrash metal learning to play. I can't say I blame him for joining Destitute Savior.



Lawrence in Bump Daddyz 1999(?)

I've posted a partial tribute to his works at www.paranoidzenola.com

Paranoize is a non-profit independent publication based in New Orleans, Louisiana covering metal, hardcore, sludge, grind core, doom, stoner rock, and pretty much anything loud and noisy.

Bands and recording artists may send cassettes (home or studio recorded), vinyl, or compact discs (yes, we accept cdr's) for a guaranteed review. Keep in mind that music sent in for review is the opinion of the reviewer and we are not here to kiss your ass. If the person reviewing your music doesn't like what you're doing, suck it up and get on with your life. If you whine to us, we'll just make fun of you. Music reviews are also posted on the Paranoize website at: www.paranoizenola.com where you can also find show listings, buy Paranoize merch (t-shirts and stickers) online and check out some old New Orleans metal/hardcore/punk tunes.

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You may send all comments, questions, letters, music, and written contributions to:

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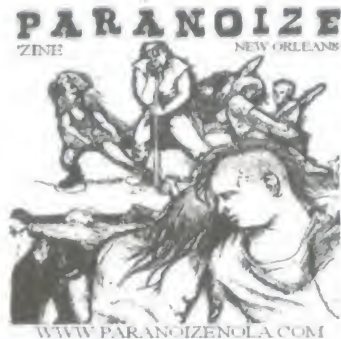
Bobby Bergeron: Flesh Parade and Thou interviews, reviews, sloppy layout.

Jenn (Aysia): Snake Oiler interview

M. Bevis: Excerpt from "An Exercise In Denial".

Dan Fox: Thou photos

Cover Photo: something I found in my Mom's old photo album



Paranoize stickers available:

4 for \$1.00 ppd or free with order.

Money order payable to Bobby Bergeron or

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05/16/08:

The whole purpose of this issue was to have something new to bring with me to Maryland Deathfest (May 23-25), so if this seems rushed, well, it was a little bit.

Mike Bevis has been sick in recent months, so there's an intermission in his "In Defense And Admiration Of The NOLA Underground" series. He has submitted something for your reading pleasure regardless.

I've been a busy mofa lately. I've got a new hobby to juggle now; I'm playing bass for Face First. I've missed playing music, and forgot how much fun it was.

Thanks/Hello to: Liz (for letting me be me), Ironworkers Local 58, M. Bevis, Jen (Aysia), Flesh Parade, Thou, Snake Oiler, Bobby Last, Mark Antee, Kevin Dredge, Dave @Earsplit P.R., Hawg Jaw, Micki, NOLA Underground, Haarp, Guzzie, Terroroptics, Charles Hurst, YOU!

SELECT UPCOMING SHOWS

May 30: Torche/Stinking Lizaveta/Haarp

@ One Eyed Jacks (NOLA)

May 31: Devil & The Sea/Spickle/Megazilla

@ Banks Street Bar (NOLA)

June 14: The Bills/The Unnaturals

@ Banks Street Bar (NOLA)

June 20: The Pallbearers/Dusk Rapist

@ The Bar (Metairie)

June 27: Rougarou/Cauldron/Sisera

@ The Bar (Metairie)

July 18: Leech/Haarp/Thou

@ Big Top (NOLA)

Sept. 19-21: Bring The Noize!-
BLUDWULF, LEBENDEN TOTEN,
ISKRA, APPALACHIAN TERROR UNIT,
DISSYSTEMA, NO FUCKER, S.S.R.
(member of AGHAST) OTESANEK,
SHITFUCKER, HELLKONTROLL,
KAKISTOCRACY, THOU, THE SKUDS,
TIERRA DE NADIE, HAARP, NUKLEAR
BLAST SUNTAN, RYSAHTI, SOCIAL
NEGLECT, DOOMED YOUTH,
SPEWTILATOR, SOCIETY DISTORT,
DAMNESIA, WE NEED TO TALK,
GULAG & MEGA MINGE.
@ One Eyed Jacks (NOLA)

There's a LOT more happening that isn't listed here. Go to www.noladiy.org or www.nolaunderground.com for more.

FLESH PARADE

It's real this time. I've seen it with my own eyes. Flesh Parade are back, and will be playing at Maryland Death Fest 6 on May 24th. Here is an interview I did with Rene' via email before going to see them practice. (Bobby Bergeron)

Who's in the new line-up?
What was it about them that made them your choice for the new Flesh Parade?

Scott Leger: vocals, Julien Fried: bass, Todd Capiton: drums and myself on guitar. Scott was chosen because of his love for the band and his interest in keeping the FP sound consistent. He knew the vocal patterns and the inflections the best and sounds pretty close to Jason.

I'm stoked to be seeing y'all at MDF! Aside from playing, who are you most looking forward to seeing?

Speaking for myself, Gadget, Monstrosity, Fuck I'm Dead, Anaal Nathrak spelling?

You've just completed your new cd; what's the title? Is it all new material?

The majority of the CD is completed and new material. We're holding off until after MDF to finish mixing. We've remade 3 songs from the Hate Life demo and 1 from the Meathook demo. The rest are all new. It will be over 30 minutes in length. The title of the CD is Dirty Sweet. It pays homage to our past. If you've been to our shows then you'll recognize the image and title from Todd's old bass drum head.

How often do y'all practice with you living in Houston?

Every two weeks. Its been rough on me with gas prices and being away from my family, but I love this band and wanted to complete something that was unfinished.

Do you plan on playing any New Orleans shows anytime soon?

Of course. Probably in July.

Flesh Parade has been around for about 18 years now. Care to give a little history on the band?

Where to begin? Jason and I joined the band after the first line up for Meathook disbanded. Joe and Todd recruited us from Severance. We were all friends so it worked out well. We then recorded Hate Life went through a few bassists until we found Shane and recorded Kill Whitey. Around 1999 Shane joined the Army and we lost our practice room and things went on hold. Everyone got busy with marriage, having kids, etc. and we didn't play for five years. In 2005 we started playing again, but Katrina put another dent in the progress. Jason who is involved in the church decided not to pursue Flesh Parade any longer. This left Todd and I wondering what to do. It wasn't until July 2007 that we got some new gear, a practice room and decided to audition singers. In that process we met Julien and he auditioned on bass. Scott was then chosen and the band was whole once more. We've been practicing for almost a year, but

its only been about 18 practices, so we've made a lot of progress in a short time.

Have you kept in touch with the former members of Flesh Parade? What are they up to nowadays?

Yes, I played with Blake in The Infinite Motion for a while, Joe comes to our practices once in a while, CJ usually gets us into



his shows with Drowning Pool when he's in town, we keep some contact with Jason via phone, Duane I haven't spoken to in a while, Shane is still in Iraq fighting and thats about it.

Thanks for the interview! Anything you'd like to add?

I think we managed to put together a record that FP fans will enjoy and will hopefully feed the craving they've had for the last 10 years. This was truly done for us, but even more for them.

Thou

Thou is a doom/sludge band from Baton Rouge, LA that has been very productive as of late. Here is an interview with vocalist Bryan Funck, one of the busiest men in the NOLA scene.
www.myspace.com/thouband

Who's in the band? How long have you been together?

Andy Gibbs (We Need to Talk, Shark Attack), Matthew Thudium (Barghest, Sugar Cookies), Terry Gulino (Barghest), Mitch Wells (Man Plus Building, Rhinosaur, Sugar Cookies), and me (Chopsley). I've been in the band for about a year now, but Thou was around without me for about two years before that I think. In the year that I've been in the band, we've gone on two short tours, released a full length on 12" and CD, and we have a few more releases scheduled and six week tour coming up in June.

Have you gotten tired of correcting people who call you a New Orleans band yet?

Of us, I'm the only one who lives in New Orleans. Everyone else lives in Baton Rouge, and the band was around for a while before I even joined. It's mostly out of town people who make the mistake though probably because I'm the one booking the tours and dealing with labels. I guess they just assume that it's basically New Orleans.

I just don't want to get lumped in with all the Eyehategod and Crowbar worship bands. We're definitely influenced by those guys, and we're all into them, but that's not really what we're trying to do musically. Anyway, I feel like we're more influenced by a band like Alice in Chains than we are Eyehategod.

How would you compare the Baton Rouge and New Orleans scenes?

Baton Rouge is just short of being a paradise for the types of shows I'm into doing and going to. There are four or five houses that consistently have shows. The smaller spaces like that work out a lot better for the my shows because if there are only 20-40 people at a show, it still works really well. The living rooms are so small, that they feel like they're about to explode with just a handful of kids, and when everyone starts moving around, it just gets insane. There's always a good turnout. The kids are super positive. Unfortunately, there's also a big high school style drink-a-thon drugfest thing going on. And, it's sometimes hard to get people to give you five bucks for a show they think is just some house party. And people being disrespectful of the neighbors, getting houses shut down, etc. That's all a pain. But for the most part, the houses are surrounded by college kids, so we don't have too much trouble.



In New Orleans, it's a little harder for me to find consistent spaces that work as well. Recently, I've been doing everything at the Dragon's Den and the Big Top--both awesome spaces, but at the Dragon's Den I have to deal with a pretty strict time schedule to be able to do the all ages shows, and with the Big Top I generally have to give the space a chunk of the door. Not to mention the fact that with the amount of shows I do, it just gets kind of old doing them at the

same spaces over and over again. Then again, I really like both those spaces, and the folks running them are amazing. All in all, Baton Rouge wins: better turnouts, a lot of the same kids who are supportive and come out to all the house shows and have a wide range of musical tastes--and the kids actually move around at the shows which doesn't happen in New Orleans unless a ska band or one of the old metal giants is playing.

Who are some of your favorite local bands?

Haarp is definitely the best band playing heavy music in New Orleans right now. Everyone in Thou loves those guys. I've been friends with Keith and Sean since Rat in a Bucket first started, and those guys seriously do not get enough credit for the amazing music they come up with or for the amount of work they put into the underground music community.

I really like Andy from Thou's hardcore band We Need to Talk. I'm putting out their 7" on One Eye in a couple of weeks.

I also really like Matthew and Terry from Thou's black metal band Barghest. I might help with the split record they're doing with Leech. And Jude Fawley from Baton Rouge is pretty amazing--Coalesce style chaotic hardcore but a little more straight forward. Not enough people know about them in New Orleans, unfortunately. I was really excited about the Devil & the Sea after seeing them play. I was a big Icepick Revival fan, so it's good to see those guys in another really amazing band. They remind me a lot of all that 90s Hydra Head stuff--Jesuit, Isis when they were a hardcore band, all of that era.

Other than that, there are a lot of pop and indie rock bands in New Orleans that I think are really good: Rougarou (a bunch of my good friends in one of the best bands in New Orleans), Black Belt (the Community guys' new band), The Rooks (Greg from Fatter Than Albert / The Critics), Further Reasoning (some younger kids doing Braid style stuff), and

Ruben (more young kids in a pop punk band). And, of course, Tommy Nosewicz's PROMIS and the Head Pro guys' Secret Passage. The Kult of Lakeview can never be diminished.

You have a mess of releases coming up in the not-so-distant future. Care to give that a plug?

Yeah, we have a bunch of stuff coming out. Before tour we're looking at a split 7" with our Chicago friends Black September, a repress of the Tyrant LP on Southern Lord, a 45rpm 12" on Gilead of the two extra tracks from the Tyrant CD, an LP of the new full length (Peasant) on Level Plane, its 7" companion on Noxious Noize, a collection of both records on a CD from Autopsy Kitchen, a 10" European EP, and a super limited three cassette tape boxed set on two labels from the US and one from the UK which will collect everything we've done from the Tyrant recording through the Peasant recording. And we're hoping to get the split 12" out with our good friends in Leech while we're on the road, since we're doing three weeks of the tour with them. Kreation Records is putting that one out.

After tour, we're doing splits with Haarp, Mohoram Atta, Moloch, The City is the Tower, This Time Tomorrow, and hopefully still with Human Intruder. When all of this is done, we're going to start working on the third full length.





You've done a bit of touring so far: what have been your favorite and least favorite shows?

We have a blast at pretty much every house show we play in Baton Rouge, and the two shows we've played with Haarp in New Orleans have both been pretty intense (with Torche at the Dragon's Den and with Iskra in the Bywater). As far as out of state goes, there have been a few really amazing shows that stand out. The last tour we did was looking pretty bad for the first week or so until we hit Santa Cruz. We played in this house up on top of a hill. Before the show, we almost got beat up before the show by some meatheads who thought we had flipped off their dad or something. And then show itself was pretty intense. Tons of hardcore kids and bike punks just going nuts. The show the next night at Gilman Street was surprisingly the same--just a really warm response from the people at the show; that was probably the best show we've played in a bigger venue. We're used to getting the folded arms, blank expression, stare thing--so it was nice to finally have some good crowd interaction. The show we played a week later in Salem, Oregon was just off the hook. We had made friends with Leech from up there, and we wound up playing their house. I guess they just hyped the fuck out of us or something because when we played, people were going

apeshit. The night before that in Portland with them and Cower was a really good show as well. Uncle Carl Elvers was there going nuts and causing trouble. Towards the end of that tour we played two really awesome basement shows in Milwaukee and Omaha. Zak from As They Wept got us on the Milwaukee one. It was with Catheter and Wojciech so we were excited about it anyway. BUT that one went over really well too. Just a really positive response.

Bad shows--we had plenty of those on the last tour. We played in Boise with this really bad rock / pop / jam band at this frat bar. We played with a free show with a bunch of high school noise bands in Santa Ana, that was a headache. And the show we were supposed to play in San Diego that the dude just flaked out on. The Hammond show we were supposed to play in Hammond with The Network. Pretty much any show that gets canceled is a bummer, especially when it's because of the promoter being a total dipshit fuckhead. And the Hammond show at Augustine's after we got back in town. We had to sit through a Pantera worship band for about an hour, and let me tell you, there is NOTHING to do in Hammond. After them, our friends' band Nautilus played, and we were the only people standing up and paying attention to them. Vice versa for our set, though I think we got everyone's attention when I turned off the Dimmu Borgir covers album and put on some Fiona Apple for us to jam to while we set up. And after playing our usual three song set--which runs at about 30 minutes or so--some guy, who probably wasn't even watching us, got upset and started yelling at the girl running the show that he had been ripped off.

The absolute worst show we've ever played was at a dive bar in Memphis called The Rally Point. This band Burial Within was supposed to hook us up with a show at the all ages space up there, but it closed down the week before we were coming up. We had scheduled this

weekend thing because one of the guys asked us to come up to Memphis and play. So we played Birmingham the night before, and then kept trying to get in touch with the Memphis guys for info on that show. Since the original space got shut down, the show was getting moved to another spot. Come to find out, that didn't happen, so Ben from Burial got us on another show that was already happening that night--a metal show with all locals bands. He only knew of two bands playing, and thought there could be a decent crowd. Sounded perfect. So we get up there two or three hours earlier than we needed to. It was freezing cold, and there was pretty much nowhere to go and nothing to do where we were. Instead of letting us play in the middle of the locals--or even first--they made us go on last after five of the worst bands we had ever seen. Pretty much five different variations of Pantera worship. I mean, one of these bands even covered the Green Jelly "Little Pigs" song. It was that bad. By the time we played, everyone had pretty much left except the guys from Burial Within. I don't know if we're ever going back to Memphis. Then again, we said that about Boise too, and now we're playing two shows there this summer.

You've done lots for the scene over the years; booking shows, running a label, touring, etc. How do you stay motivated? Do you ever just feel like sitting back and taking a break from it all?

I think I've "quit" doing shows three or four times. Dan Fox does a pretty good impression of me throwing my pen down and storming away. Ha. But you know how it is, you get a call or an email from a band you're friends with or a band you like, and you think, "Man, I love this band. I have to do this. I could put so-and-so on it and have it at this space. It would be perfect." Or, if you're like me, you just don't trust most of the other people in the city to be reliable enough to get the work done.

But, yeah, I've definitely been pretty busy lately, and I could definitely use a break. Thou by itself is a pretty big endeavor--as far as touring, playing local shows, getting releases out, doing mailorder stuff. Add to that Chopsley, putting on five or six shows a month on top of the ones that my bands play, doing a show at WTUL, handling the records and working shifts at the Iron Rail, having a day job so I can pay the bills, and maintaining a relationship with my amazing girlfriend--things have been pretty hectic.

At the same time though, I love doing all this stuff (aside from the day job), so it's not really like work. It's stressful, and it takes its toll. But, ultimately, seeing the finished product--a record you're happy with, a successful show--it's really rewarding. For me, I look at the stuff I've done, see the mistakes I've made and try to improve. It's definitely a slow climb, but I feel like every year I'm getting closer and closer to my ultimate goals.

What was your first "underground" show and how did it inspire you to become more active in the scene?

Does Head Pro at the Hines Fair count? Haha. That was my first show seeing people my age playing music. I became lifelong friends with those guys, and Steve Wiegand pretty much broke me into punk with a couple of mixtapes. Then they started playing shows at the Faubourg Center with that band Men in Black and I think they played a show at the Dixie with Hawg Jaw. Those were my first few really underground shows, and that opened me up to a lot of other local bands. I did a few shows at Jesuit and at the Faubourg to help Head Pro out, and then that kind of got me into doing shows in general. It was something that, originally, had seemed really daunting, and then after you did it a few times, it just became really easy, at least, the basics. It definitely helped break me out of my shell as far as talking to people without being an obnoxious.

teenaged prick. And the whole idea that anyone could put this thing together where some band from a million miles away would play a show with some local bands, and there might be 20 kids there or there might be 50, and everyone now has this shared experience--it just kind of blew me away. It still does. Shows in general just got me more involved--starting bands like Morality Dictates, doing the Hatemonger zine, and now I'm doing the radio show and working at the Iron Rail. It just opens people up to a lot of other projects. Shows definitely filled my brain with all these ideas about how you could use it as a forum for all kinds of stuff.

After Katrina you ended up in San Diego, had a band going (Path Of Daggers Crown Of Swords) and had the opportunity to start a new life. What brought you back to New Orleans?

I was actually out in Oakland, but it's all the same. I was always planning on moving back to New Orleans eventually, but I wasn't sure when. I had been thinking about moving out to the Bay Area for while to try and go to grad school, and then Katrina hit, so I just decided to go out there and start working right away. James and Jonathan from the Ghostwood and Layne from Tragic Girls all moved out there, and we sort of lived together. Plus, I knew a bunch of people out there already, and I made a few new friends. But for the most part I kind of kept to myself. I was starting to get involved with Gilman Street and was thinking about doing shows out there at some other places too, but it just seemed like there were already a ton of people doing that stuff, and that there wasn't really as much a need for me to get involved. And with Path of Daggers--our schedules conflicted so much that in the six months or so that I was out there, we really only practiced together about four or five times. I'm pretty amazed by the songs we got together and the way that recording came out because we really

didn't put that much effort into the band. It was really frustrating because I hadn't been in a band in about three years, I wasn't dating anyway or married to my job, so I was really ready to go full steam ahead with it. I had gotten us on a tour with my friends' band Requiem for about two weeks, and then we had to drop off that, and we never even played a show. Then I ended up visiting New Orleans for about a week, and in that short amount of time, I put on like three or four shows, I started helping out at the Iron Rail, getting involved, just all this stuff. And then I came back here a second time a few months later, and I didn't even want to leave. Me and my friend Darin were talking about starting a band, and there was just all kinds of awesome stuff going on--house shows, new bands, new spaces, the Iron Rail was going really strong. There were all these conventions coming through again--I do freelance AV work, and there wasn't supposed to be anything till 2008 or 2009. But all the sudden I was getting all these calls for work, and there was a big demand for that. I just got sucked back in. New Orleans is so different then other cities--from the layout and architecture to the people and places. And it's just so devoid of all the trendy crap that infests a lot of other places. And there's so much to get involved with and do. Why would anyone who's been here want to live somewhere else?

Thanks for the interview, Bryan! Is there anything you'd like to add?

Thanks for doing Paranoize. I've been a fan since I first picked it up when I was getting into punk and hardcore in high school. I'm really glad that it's still around. And I'm really glad that you're still around and involved with things. Thanks for everything you do, sir.

SNAKE OILER

They came with the seemingly-neverending Chalmation Invasion of metal and rock bands that teems forth from Da Parish. Snake Oiler is comprised of Joe DiPadova on guitar, Don Toscano (The Unnaturals, We're Only in it for the Honey) on bass, Justin Lang on vocals and guitar, and Joe Gallodoro (Heirloom) on drums. Is it something in the water or in the refinery—byproduct-rich air out there? Who knows; that's an article topic for another issue. For now, though, I sat down with Joe D. and Don to bring you up to speed on what's going on with Snake Oiler.

How, where, and when was Snake Oiler formed? Briefly take me through the band's history, including former members.

Joe: The birth of the band started in '96, but we had no name to this band. Its line-up: Mike Rougee on drums (drummer for People on the Other Side), T-Rey on guitar (ex-Trauma/ guitar tech for SuperJoint Ritual/ Napalm Death), Kevin Bowles on bass (We're Only in it for the Honey/The Unnaturals), Shane Dalton on vocals, and myself on guitar. This project only lasted for 6 months, due to personal issues with members moving on with their path in life. Kevin had joined the U. S. Navy, and things just fell apart.

After a two-year period, Kevin was back as a civilian and was ready to jam again. It was many nights of alcohol and LSD that we should start a band again. We took some of the old

riffs/songs that we did in '96 to get things rolling again. We recruited Dano Cardona as our drummer (We're Only in it for the Honey) and called Shane to be our vocalist once again. This line-up lasted a year, which brought in a new vocalist/guitarist, Justin Lang.

Due to conflicts with the direction the music was going in, Kevin and Dano formed We're Only in it for the Honey and left Snake Oiler. We recruited their bass player, Don Toscano, and also drummer, Joe Gallodoro (ex-Rottenatomy/ Plastic Earth). This would complete the line-up till this day.

What are your relationships like with the past members? How stable is the dynamic and the working relationship between the current members?

Don: Well, I play in two bands with former member, Kevin Bowles, so I guess it's cool. We're all good friends.

Joe: Things are good with past members. We go to each others' shows/gigs, and give support as all friends do.

As far as the dynamics goes, it takes work to put anything together; and, collectively, we all put in to create a song. And then you have your days when it just flows easily when creating a song.

Are you still playing songs that former members wrote? Is there any conflict related to that?

Don: I think we play one. No conflict that I know of.

Joe: There is only one song: "Earth to Lung". The music was written by Kevin Bowles, and there is no drama for your momma.

Who writes the bulk of the music, then?

Joe: Don, Justin, and I. There might be a few songs which were totally written by Don or me.

Don: Everyone has input, though,

whether it's coming up with a guitar part or an arrangement or a vocal melody. Some things are written individually, and some are collaborations. Overall, it's a group effort, and everyone brings something different to the table.

Did any of you do any songwriting while you were out-of-state because of Katrina? Did any of that result in songs that we can hear now in your live set?

Joe: Uhhmm.... "No".

Don: I wrote several, but not for any of the bands I'm in. Just personal songs for myself. My own way of therapy, I suppose.

How much of your current set was written recently, then? How much of it was written post-K, but was written without Justin (before he came home)?

Joe: We have songs that we don't even play - that are on the back-burner, but could surface soon.

Post-Katrina, we were back living in New Orleans, except for Justin. So, we started another band to keep things fresh and to occupy our minds from this bitch Katrina who changed our lives at that time. One good song that came out of that was, "Gypsy Woman", which Snake Oilier performed at our last two gigs.

Don: We wrote 1 or 2 songs that we actually played while Justin was away. We've been working on a lot of new stuff, though.

How did Katrina and the subsequent events impact both the method of songwriting, and the music itself (i. e. , the tone, the style, the overall sound)?

Don: I think our songs now are a bit darker and slower than before Katrina; whether or not that is a direct result, I'm not sure.

Joe: It made me want to write better



songs on my guitar involving that connection with other humans and water.

How well have you been received since your return to regular gigs? How do the crowds compare now to what you're used to, say pre-Katrina?

Don: It's been great so far. We've had a great response from the crowds, before and after Katrina. Crowds are pretty much the same...

Joe: We were, at a point before Katrina, building up our fan base, and the crowd back then was much larger compared to now. A lot of our friends moved away, and some of them have passed away.

One thing I can say about our music scene is that we, as a whole (musicians of the underground), need to be more supportive with each other and drop the alter-egos. You guys know what I'm talking about: "The Cliques". We need to be as one vision and make the world know!! I see the 50% of the world knowing what we have down here in NOLA, but we all need to make a change.

Tell me about the reaction to the "Raise the Dead Festival" appearance. And, did you guys ever get Justin a good belt?

Don: We had a blast. It was the first



gig since before the storm. People for us.

Joe: A belt? What he needed was water, instead of mixing hard liquor after beers. I guess he didn't know the outcome of that process.

Do Don's multiple side projects (and Joe G.'s side project) ever cause problems, headaches, or conflicts for the band?

Does it ever create too much of a diversion away from your focus and attention to Snake Oiler? Does it ever hinder the ability to record or book shows?

Don: The other projects don't interfere with the band, we just have to pay attention to what gigs we book and when. I think it only happened once when I got double-booked, but it worked out.

Joe: It's good for people to branch out so they can grow. You should be exposed to different styles and methods of playing your instrument. There is no drama for your momma.

Was there ever a time where it was considered a possibility that Snake Oiler was finished? Was there ever a chance of it going on without any of its members, maybe due to Katrina-related relocation, or any other reason?

Don: After the storm, I think everyone pondered the notion of calling it quits at one point. We realized how much we love this band and wanted to keep it going with the same members, so we put the band on hold to wait for

everyone to return, and we're back on track now.

Joe: No! There was never a time! We will be around regardless! Just as long we have our limbs and mind in the right place, anything can happen... "if you make it happen".

Have you guys recorded anything? If not, you guys have been together for a long time now. What's the hold up? Do you have any plans to do so, or a tentative release date?

Don: We're gonna record for sure; just don't know when.

Joe: We are currently saving our money to do a recording (studio), and shopping around for the best person/studio rates.

What key are you guys tuning down to??

Don: Man, we can't reveal that kinda shit - but it's low enough.

Joe: That would be listed in classified documents of the "New World Order".

What is in the works for Snake Oiler right now? What can we expect in the near future? In the distant future? What do you guys have going on individually? Is there anything else you'd like to add?

Joe: Writing new songs and traveling to the masses where we are wanted. Thanks for the talk and Marlboro lights.

Don: We're gonna keep writing the killerest songs out there, so keep listening and checking for show updates. We are on myspace.com/snakeoiler, so check it out.

~Jenn A.

An excerpt from "An Exercise In Denial" – Scattered notes and curious sentiments.

They are coming for me.

I can smell them.

Much much sooner than later...

I can feel it.

Tracking, lying in wait, reading.

Foul movements, flanking, planning injuries and hurtful thoughts, hoping and preying.

In the trees these beasts, with glowing eyes and sharpened claws lung, swoop down only when I might be too tired or injured to fight. Leg caught in bear traps of my own circuitous design. Gnawing frantically at my own digits in a vain search for freedom. Hiding in the dusk, ash grey fading to India black, amongst roots like the knuckles of gods. Grasping into the Earth, reaching for something tangible, and finding only evidence of rot and stagnant truth.

These fuckers, these cheap thieves of flesh, I could feel them out there...

They wouldn't take me alive, gods willing, but I think that's what they planned anyway. It's been this way for days and nights and days and nights and it seems to be high time that I get what I deserve.

Finally.

I've gotten away with too much, gone too far over the line, as one of them put it. Pushed the term dry, expended all forms of payment, wrung out the dishrag.

And I thought I was doing so well.

Damn.

That's all in the past now, and the only issue left to ponder is not when, but what will be the manner of dispatch? Just how do you think they will mete out my punishment, usher my egress from this mortal coil?

Will it be public?

Maybe a party?

Or possibly private, so as to intrude a sense of personality into the proceedings?

Either way, I might as well just accept it and I guess that's just what I am doing this evening.

You can't reschedule your own demise, no matter how modern of a day-planner you purchase.

It wouldn't be long now, and it wouldn't take long enough for me. For my taste they would enjoy. Carnivorous whores, they'd strip my body, and feast on the sweet marrow encased within my bones. Sucking me dry and slaking the cottonmouth with their saliva. I can't say that I haven't wondered what it will feel like as I'm always up for new experiences. I just love a surprise, a mystery, a Christmastime of bad vibes. Tear the wrapping off, and investigate the treats inside; I hope it isn't clothes.

I wonder if somehow I might be disappointed by their lack of resolve, their inability to finish the job correctly and with dignity. I wonder if somehow I will be left with a bad taste in my mouth over the whole thing.

No matter, regardless of the outcome I was patently assured of the sound of rending flesh, meat stripped. Attack ships going down in flames, deckhands screaming obscenities in their last. Belching sulphur, brimstone, and methane...

Tasting the sweetest meat of all, defeat.

Salted with regret, moistened with Cajun hatred.

It doesn't make it easier, for me nor them. They expect me to capitulate, to render unto them satisfaction. They want me to help them help me, they want me to focus less on them, and more on myself. Just sit back, take what we give you, watch the spinning wheel...

Here, take these, some of those, more of them.

How do you acquiesce to infernal deeds when you have no real idea of what it is you have done? Better still, how do you coerce a person to admit to actions they have no recollection of perpetrating?

I guess I'll just have to wait and see.

And view I will this history lesson, wide-eyed and questioning; I'm just as curious as they are. There are so many questions in the modern mind...

All in good time.

I've gotten away with lifetimes full of others misery, distaste and horror.

It's my turn.

I've begun to think that they are just toying with me, in some futile attempt to wrest their truth from my cracked lips, to make me see their error of my ways. To hear me scream from my ghetto cell the truth they need to vilify once yet more. To make their victory, their meal, my last smoke all the more sweet.

Too bad.

And that seems to be the moral of...

Whatever this is.

I'm getting tired of waiting for them to come and take me down, to claim the prize they need to keep themselves from ripping each other apart for another day. I tire of the echoed taunts and cardboard phantasm dangled outside my windows, stolen from someones' moldy Halloween storage locker. So I decide to meet them head on, show them demons yet unnamed.

I have decided to make a stand.

One last stand for all that is mine, however little it may be, and has been from the beginning. A bitter shred of dignity in an otherwise worthless existence.

They will at the very least never forget this, although they have forgotten something very important, something very dangerous. Something that should have lain sleeping with the others in it's pack...

I will not go without a fight; I have done far more with far less.

M. Bevis

2008

NOLA

reviews

Arson Anthem

s/t

Housecore Records

Damn, this foot tastes good. After seeing the horrible you tube clips and reading all the hype surrounding this band simply because of who's in it BEFORE ANYONE HAD EVEN HEARD THEM, I was totally prepared to crap all over this cd. I pressed play, and was totally taken aback. Pissed, aggressive hardcore done right. Mike Williams's sounds just as fierce as he did in the 80's with Suffocation By Filth, and yes, Phil Anselmo does a damn fine job of writing some damn fine hardcore.

Big Baby

demo

www.myspace.com/bigbabynola

Big Baby is Justin

Grisoli(guitar/bass), Brian Serpas (guitar/bass) and Dan Fox (drums); ex-members of The Faeries, Stupid Fucking White Man, Outlaw Order, Red Beards, Eat A Bag Of Dicks, etc. Forget all of that when you listen to this cd. On this collaboration, they're playing loud, noisy rock with a big ol' nod to the 90's "alternative" minus the heroin. This entire demo is available for download on their myspace page, so check it out.

Biomechanical

Cannibalised

Earache Records

This sounds like that douchebag from Nevermore singing for Strapping Young Lad. Christ this is annoying.

Dead To Fall

Are you serious?

Victory

Whoa! A good band on Victory Records in 2008? What the fuck?!?!? Brutal thrashy goodness. Technical yet heavy, straying from the generic metal core pattern aside from the basic screamy vocals yet uttering fun, tongue-in-cheek lyrics. Good stuff.

Dismember

s/t

Regain Records

Fuck yeah! Swedish death metal done by, well, Swedish death metallers. This band has been around for a bit, and while I haven't really followed their musical career to date, I can say that this sounds like it could've easily come out in the 90's during the big death metal invasion of the underground. I'm guessing this is either a "return to their roots" type of album, or they've been consistent in churning out quality death metal.

Farewell To Freeway

(I don't remember the title)

Victory

So one day when I went to check the p.o. box I only saw one lonely envelope. When I saw that it was from Victory Records, I let out a loud grunt and got in my truck. Since I had nothing better to do, I figured I'd give this cd a spin on the drive home. After hearing the same pattern over and over for 7 songs (beginning of the song with heavy part and screamy vocals, wimpy part with whiny vocals for the remainder of the song) I noticed that my passenger side window was open. I ejected the cd from my stereo and flung it out the

reviews

window, landing it somewhere on the Westbank Expressway heading towards Westwego between Barataria and Ames.

Fed Up
Fuck Your Life

United Riot Records

Old-school New York hardcore along the lines of Agnostic Front and Warzone. There's even a song about the vocalist's love of girls with big bootys... you can't go wrong here!

Fight Amp
Hungry For Nothing
Translation Loss

You must own this. Really. Pop it in, sit back, press play and brace yourself for the wall of noise that is about to smack you upside your unsuspecting head. This sounds like a mix of Unsane and Glazed Baby, with some early Isis thrown in. Heavy.

Genocide
Apocalyptic Visions
Van Records

Black metal. It astounds me that there are people who can tell the difference between bands of this genre. They sound like every other black metal band I've heard. Blasting drums with the occasional mid-paced break, the same 3 or 4 high-end chords, and the same screechy vocals and song titles like "Spill The Blood Of Christ" and "Blasphemy". I guess the focus here is how much these dudes hate Jesus or whatever.

Haarp
s/t

www.myspace.com/haarpnola

Sludge-y metal that concentrates on heaviness and delivers more of a pummeling, direct attack instead of dragging on one note for two minutes. Shaun's vocals range from a guttural growl to a pissed-off scream. Easily one of the best new bands to come out of New Orleans in a long time.

Hellkontroll

Soul Robbers & Nightmare Fuckers

myspace.com/noxiousnoizerecords

Super fucking fast, noisy punk/thrash bordering on grind. out of Lafayette, LA. 10 short but ripping tracks of blazing crust.

Hulda

Always Haunted

www.myspace.com/hulda

This sounds like a bad 80's bar band that should be doing Pat Benetar covers or something.

Pile Of Dead Women
Demo

www.myspace.com/pileofdeadwome
n

This Fayetteville, Arkansas band plays a blend of heavy southern rock and sludge with 2 vocalists and lots of samples. There are 4 songs here, and the cd clocks in at just over 41 minutes. That is torture for mofos with short attention spans like myself. Aside from that, I did enjoy this, I just don't think I can sit down and listen to it all at once.

reviews

Soilent Green

Inevitable Collapse In The Presence
Of Conviction

Metal Blade

On Soilent Green's 5th full-length (their first for their new label), they keep doing what they've been doing all these years; mixing grind, sludge and everything in between but this time with a helping of acoustic intros on a couple of songs and some wah wah bass stuff too! The treat for me on here is track 10, "All This Good Intention Wasted in the Wake of Apathy", which is comprised of early, pre-Falgoust Soilent Green riffs and is dedicated to the memory of former vocalist Glenn Rambo. Yet another solid album from one of NOLA's mightiest bands.

The Devil And The Sea Heart Vs. Spine

Acerbic Noise Development

Great, ANOTHER trio combining Lafayette's fines metal musicians. When will it end? Anyway, this is ex-members of Icepick Revival/Hooves (Ryan), Collapsar (Dave) and Machinist (Shane, oh yeah and Dave too) playing sludgy metal with lots of choppy, aggressive passages thrown in to keep any monotony from building up and going for more of a straightforward attack instead of causing mass confusion. Kind of meshing 16 and Cavity. (Yeah, I know, that's what Black Cobra does already. Actually Black Cobra is a good reference point here as well). I'm drifting.....
Just buy this if you haven't done so already. They play in New Orleans once in awhile, and there's no excuse

for you to miss them dammit.

Thou

Tyrant

www.noladiy.org/thou

Thou, from Baton Rouge, LA mixes droning, gloomy sludge with some of the more, I guess ambient/melodic style of sludge with atonal, screechy vocals. Kind of like Grief kicking Pelican in the ribs.

Verdunkeln

Einblick in den Qualenfall

Van

Verdunkeln? Isn't that when you mix a turkey, a duck and a chicken? Oh wait... that's a Turducken. This is just another shitty black metal band.

Victorian Halls

Springteen

www.myspace.com/victorianhalls

Indie rock with screamy female vocals... wait... what? There are no girls in this band? What the...?

Various Artists

Thrashing Like A Maniac

Earache

Yes! 16 new(er) bands playing in the old school Bay Area style of thrash metal. Standouts here being Municipal Waste, Warbringer, Gama Bomb, SSS, and Decadence. I hope the recent resurgence of thrash metal doesn't die out anytime soon, as I'm enjoying the hell out of this!

SKH

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